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THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VICTOR FELDBRILL, CONDUCTOR

MARK WIDNER, PIANO

(Fourth Year, Bachelor of Music Degree in Performance)

SATURDAY, APRIL 7, 1979

8:30 P.M.

MACMILLAN THEATRE

P R O G R A M

Boréal

François Morel

Montreal-born composer François Morel studied along with his contemporaries Garrat, Matton, Mercure and Pepin at the Quebec Conservatoire de Musique, receiving his training in composition from Claude Champagne. Boréal was written at the request of the Youth Committee of the Montreal Symphony Orchestra in 1959.

Morel had met Edgard Varese in New York the year before and his influence shows strongly in the work. It is characteristic of Morel's works of this period, and, indeed, a result of Champagne's tuition, to employ models as a stylistic base for self-expression.

Boréal has been identified as Morel's first composition in which serialism is used as a means to co-ordinate an essentially atonal texture. Likely the influence of Varese is complemented here by that of Boulez. More striking in Boréal, however, is the way Morel constructs masses of exotic tone colour with vibrant rhythmic underpinning employing the colourful effects of gongs, glockenspiel, and wood block taps. The work, as its title suggests evokes the atmosphere of the icy north.

Concerto No. 1 in E minor, Op. 11

Frédéric Chopin

Allegro maestoso
Romanze: Larghetto
Rondo Vivace

This work, actually Chopin's second piano concerto, was composed in 1830, before the composer had left Poland. Because the orchestral parts of the first concerto in F minor had been lost on a tour, the E minor concerto was published first.

Large concerted works with orchestra do not make up the part of Chopin's oeuvre which classifies him as a great composer. Obviously, as he later recognised himself, his chief talents lay in the relatively short, intimate piano piece employing the special keyboard language which was his own. The concertos, however, along with the other concerted piano works are part of a learning period of Chopin's life as a composer in which he hoped to gain a popular reputation.

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GUSTAV CIAMAGA
DEAN

ORCHESTRA (April 7, 1979)

Violin

Luigi Baccin, Toronto
Janice Bing Wo, Toronto
Douglas Brierly, Ottawa
Arden Bryan, St. Mary's
Angelo Calcafuoco, Sault Ste. Marie
Yung Chul Song, Toronto
Laura Dierker, Saskatoon
Monica Duschênes, Montreal
Mark Friedman, Montreal
Patricia Gaber, Toronto
Cathy Goldberg, Toronto
Wesley Harris, Erin
Norman Hathaway, Toronto
May Ing, Toronto
Carol Jenkins, Toronto
Abigail Johnson, Toronto
Patricia Kerschak, Toronto
Ron Mah, Vancouver
Donna Mazur, Toronto
Mary Moloney, Kitchener
Wendy Rose, Montreal
Pauline Salesse, Chicoutimi
Hlif Sigurdjondottir, Iceland
Paul Thompson, Victoria
Marianne Urke, Toronto
Mark Wells, Toronto

Viola

Joe Curtin, Toronto
Donna Griblin, Vancouver
Kathleen Hogan, St. Johns
Cathy Jillings, Regina
Valerie Kuinka, Toronto
Anne McRuer, Ottawa
Tracey Poizner, Toronto

Cello

Maurizio Bacante, Toronto
Sally Bick, Toronto
Perry Foster, Lethbridge
Derek Gomez, Vancouver

Olga van Kranendonk, Toronto
Helen Kopec, Toronto
Elizabeth Lorenz, Toronto
Marianne Pack, Toronto
Elaine Thompson, Toronto
Kathy Ure, Toronto

Bass

Tim Dawson, Sherwood Park
John Kieser, Toronto
Cathy Loftin, Toronto
David Longnecker, Toronto
Luc Michaud, Quebec
Graeme Mudd, Oshawa
Brian Quebec, Sudbury
John Taylor, Edmonton
Viiy Varik, Toronto

Flute

Debi Brown, Montreal
Claude Cobert, New Bedford
Joseph Farkas, Thunder Bay
Jana Nelson, Athens, Ga.
Kerry Rittich, Toronto

Oboe

Tina Levy, Halifax
Karen Rotenberg, Toronto
David Sussman, Toronto

Clarinet

David Bourque, Toronto
Richard Hornsby, Ottawa
Greg James, Peterborough

Bassoon

Kevin Bailey, Toronto
Benson Bell, Toronto
James Jamieson, Brantford
Shannon Peet, Edmonton

French Horn

Derek Conrod, Dartmouth
Carol Dennison, Ottawa

French Horn cont.

Diane Fair, Toronto
Mary Fearon, Edmonton
Geoff Leader, Vancouver
Anne Walter, Toronto
Bonnie Worthen, Toronto

Trumpet

Susan Barber, Toronto
Sam Cancellara, Toronto
Elspeth Carruthers, Vancouver
Norman Garcia, Ottawa
Christopher Howells, Toronto
Robert Venables, Ottawa

Trombone

Christopher Buller, Toronto
Stanley Clark, Ottawa
Gord Griffith, Toronto
Doug Lavell, Vancouver

Tuba

Doug Burrell, Toronto
Rick Jatiouk, Toronto

Percussion

David Champion, Toronto
Beverley Johnston, Lachine
John Mele, King City
Michael Perry, Toronto

Harp

Nora Bumanis, Toronto

Piano, Celeste

Dean Bradshaw, Toronto

NEXT EVENTS:

April 8, 1979, University of Toronto Wind Symphony
3 p.m. MacMillan Theatre.

April 29, 1979. Remeny Award Competition, 3 p.m.
Walter Hall.

Opera Excerpt Program, May 24, 26, 29, 31, June 2,
1979, 8 p.m. MacMillan Theatre.

At the time of the composition of the concertos, the supreme models of the genre, those of Mozart and Beethoven, were not easily available in Poland. Chopin's models were, instead, the works of Hummel and Kalkbrenner, to whom the concerto was largely a vehicle through which to display keyboard virtuosity. Thus, the well-documented weaknesses of the Chopin concertos are, in a sense, the result of the young composer's preconceptions of the genre, and his knowledge of audience's expectations, as much as his relative inexperience as a composer.

The Concerto in E minor, however, has many strengths which prefigure the composer's later triumphs. Particularly impressive are the second and third movements. The "Romance" is essentially a nocturne for piano and orchestra. Chopin described it as intending "to convey the impression which one receives when the eye rests on a beloved landscape that calls up in one's soul beautiful memories—for instance on a fine, moonlight, spring night." The loosely structured Rondo uses as its refrain a melody suggesting an energetic Polish folk-dance. The work concludes with a sprightly coda.

Mark Widner, piano

INTERMISSION

Symphony No. 5 in E Minor

P. I. Tchaikovsky

Andante: Allegro con anima

Andante cantabile con alcima licenza; Moderato con anima

Valse: Allegro moderato

Finale: Andante maestoso; Allegro vivace

Composed between May and August 1888 after a busy European tour, the Fifth Symphony was an attempt, as Tchaikovsky expressed it, "to prove not only to others, but also to myself, that I am not yet played out as a composer". Like the Fourth Symphony, composed ten years earlier, the Fifth is inspired by programmatic ideas. In a notebook the composer wrote a plan for the first movement.

Introduction. Complete resignation before fate, or, which is the same, before the inscrutable pre-destination of Providence. Allegro. (1) Murmurs, doubts, complaints, reproaches against xxx. (2) Shall I throw myself into the embraces of faith???

Ten years had elapsed since the breakdown in 1877 and the previous symphony which was also concerned programmatically with Fate. Tchaikovsky's rather curious concealment of the subject of his "doubts and murmurs" in the program has led some commentators to conclude that the program of the symphony is autobiographical. Tchaikovsky's sexuality was the only matter which he expressed by means of secret signs in his diary. Due to the evidence provided by the program, one may conclude more firmly however, that as in Romeo and Juliet and Francesca da Rimini thematic material having a programmatic relationship to emotional states and ideas forms an important part of Tchaikovsky's symphonic process.

The symphony is unified by a fate theme which serves as a "motto" and appears first in the introduction to the first movement. In the Allegro which follows, the jerky first theme might be associated with "doubts and murmurs", and the lyrical second theme appearing in the strings answered by the woodwinds perhaps suggests "the embraces of faith". The expressive and tender second movement is interrupted abruptly on two occasions by the fate theme. The third movement suggests an escape from Fate through the artifice and illusion of the dance, in this case a waltz (no doubt inspired by a similar movement in Berlioz's *Symphonie Fantastique*). The false security of this withdrawal into artifice is revealed by the unexpected murmur of the fate theme at the close of the piece. It is in the last movement that the potential energy of the conflict between fate, escape, and acceptance is released. Like the first movement, the last begins with a slow introduction employing the motto theme. In the ensuing sonata-allegro two new themes appear; a strong jabbing theme followed by a somewhat more serene melody in the woodwinds built over a rocking bass. The motto theme insinuates itself into the movement gaining increasing prominence, emerging triumphantly in the coda which also alludes to other themes in the symphony. The grandiloquence of this movement perhaps weakens the effect of the symphony as a whole in the sense that one feels the composer possibly trying too hard to intensify the relationship of themes and ideas. Tchaikovsky sensed this himself and later criticized his work for its gaudiness, insincerity and artificiality. True, some sections remind one rather too much of the 1812 Overture: nevertheless the emotional intensity, and the many felicities of melody, harmony and orchestration, compensate for what may occasionally be lacking in proportion.